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Something Wicked This Way Comes: Scoring Hamline University's Production of "Macbeth"

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Something Wicked This Way Comes

Scoring Hamline University's Production of "Macbeth"

Andrew Brady

An Honors Project

Submitted for partial fulfillment of the requirements for graduation
with honors in Music from Hamline University

December 8, 2014

INTRODUCTION / AT A GLANCE

Introduction

This project represents the culminating efforts of my major from Hamline University. As a *Music Arts* major, my task for generating a final project was to create a work that is cross-disciplinary in nature with my concentration department (Theatre Arts). Beyond that, there were very few directives or requirements.

My interest in theatrical composition has long been a facet of my musical experience at Hamline. It began with my contribution with *Twelfth Night* (2012), for which I composed songs for the lyrics which Shakespeare included in the script. Since then, I have composed for one other Hamline show (*Metamorphoses*, 2013) and a dance ensemble piece (“Crossing”, 2013), accompanied two MN Fringe theatre productions, and written the score for an original musical (*Pinocchio*, 2014). With each show, my interest and skill in composition has increased considerably; I knew that I wanted my final project to be a theatrical composition, but I wasn’t sure what would make for a compelling work.

The score for *Macbeth* was conceived six months prior to opening night as a result of numerous conversations with the director, Carolyn Levy. She had experienced my composition work with other productions in the past, and inquired if I would be interested in writing some original music for the show. Over the course of our conversations, we decided that an underscore would be the best fit for the dramatic action of the show (as opposed to simply writing music for the lyrics that Shakespeare included in the script).

Prior to this show, Hamline had never used an original underscore for a theatrical production; the process for implementing such an undertaking was developed over the summer as a product of a collaborative research grant from the university. It was very much a learning process for me, the director, the actors, and the other designers to navigate the use of my original work. However, when the dust settled, I believe that the score added significant value to the creative process and the theatrical product as a whole.

The size and scope of this project continued to grow until it was determined that this was larger than the typical final capstone. So instead of simply designating this a “senior project” within my major, the endeavor of writing the score was submitted as a Departmental Honors Project within the Music Department. The application form (found on Hamline’s webpage for University Honors) describes the program in the following way:

A Departmental Honors Project (DHP) is a capstone project by a graduating senior that exhibits rigorous scholarship, originality of thought, relevance to the discipline, and excellence in the field. All DHPs must be original; they will typically further the discipline of which they are a part. DHPs should be advanced enough that they would be acceptable for submission as Master’s-level coursework in a graduate program.

Director's Concept

"A world is shattered when one man's unbridled ambition and quest for power win out over his morality. His inner demons drive him to do the unspeakable and the world is shattered and irrevocably altered by the storms within."

With this concept in mind, I decided that the best method for "spotting" (deciding what parts need music, considering tone/mood shift points, etc.) would be to focus on the psychological elements of the show rather than some of the more action-oriented elements. In other words, many of the long soliloquies were scored rather than other dramatic elements, because the monologues tend to focus on that sense of inner struggle and conflict. In addition, I felt that thematic motives would tie the show's psychological elements better than character or location motives (and will cover the particular motivic elements later in this paper).

Process

The composition process consisted of five major elements:

1. **THEME WRITING:** Major themes were composed/notated with Finale
2. **SPOTTING:** Scenes were recorded and analyzed in conjunction with script
3. **ORCHESTRATING:** Cues were composed/orchestrated to film using a MIDI keyboard synched with sequencing software Logic Pro X
4. **SYNCHRONIZING:** Rough cues were timed with actors at rehearsal, revisions made for out-of-sync sequences
5. **FINALIZING:** In-show tempo and volume alterations noted, timing finalized

Instrumentation (70 Total)

8 Woodwinds

1 Piccolo
2 Flutes
2 Oboes
2 Clarinets in Bb
1 Bassoon

10 Brass

3 Horns in F
3 Bb Trumpets
3 Trombones
1 Tuba

5 Keyboards

2 Pianos
1 Celesta
1 Organ
1 Harpsichord
Synth pads (recorded)

6 Percussionists

Timpani
Marimba
Glockenspiel
Vibraphone
Tubular Bells

Snare Drum
Tenor Drum
Bass Drum
Cymbals
Gong
Taiko Drum

41 Strings

12 Violins I
10 Violins II
8 Violas
6 Cellos
4 Basses
1 Harp

3 Optional: Pan Pipe, Medieval Flute/Recorder, Crotales

EXECUTION

Recording

A majority of the score was generated electronically using Apple's proprietary sequencing software Logic Pro X. Using a MIDI keyboard and various orchestral instrument patches, I was able to record individual lines and sequence them in the multi-track viewer. This view allowed me to manipulate pitches, timbres, volumes, and tempos in real-time.

For pieces containing choral elements, a recording session was organized in late September for members of the Hamline A Capella choir who were interested in participating. The audio was captured without accompaniment in a studio setting, edited, and mixed into the otherwise electronic score.

Playback

The cues were triggered using live playback through Logic Pro X. To put it simply, the music was not played in the same way one might play a CD track—by hitting the “play” or “go” button. Rather, using playback within Logic allowed me to manipulate the tempo of individual passages in real time using the global tempo view function.

I knew that live theatre tends to be far too unpredictable to be able to push “play” and hope for the best. There are some cues, for instance, that exceed 4 minutes in length and depend on tight timing sequences; 240 seconds' worth of variables was too great for me to have confidence in simple playback methods. So instead, using Logic allowed me to slow or accelerate the tempo gradually to change playback times by up to about 10 seconds per cue. This method, while risky from a technical standpoint, worked excellently as a solution to the inherent inconsistencies of live theatre.

I began using this method of execution during the rehearsal process so that I could adequately time my music to the actor's performance, giving them something to work with aurally to better inform their characterizations and timing choices. I think that having the music be a continual presence during the rehearsal process allowed for more exploration and discovery on the part of the actors, and it allowed me to better fine-tune the timing sequences for specific scenes.

MAIN CUES

Below is a brief description of dramatic action that I considered in my process of spotting. The time labels on the left correspond directly with the CD of the score. Instrumentation information is found on the right.

Hurlyburly (Act I, Scene 1)		
0:00 – 2:25	Witches enter, the “Fair is Foul” sequence	Flutes, Clarinets Horns, Trumpets, Trombones, Tubas Violins, Violas, Cellos, Basses Piano, Synths Timpani, Bells, Taiko, Percussion
Two Truths (Act I, Scene 3)		
0:00 – 1:08	Macbeth considers the witches’ prophesy	Flutes, Clarinets, Bassoons Violins, Violas, Cellos, Basses Piano, Celesta, Synths Marimba, Glockenspiel, Percussion
The Harvest Is Your Own (Act I, Scene 4-5)		
0:00 – 0:29	Macbeth realizes he’ll need to kill Duncan	Flutes, Clarinets
0:30 – 2:43	Lady Macbeth reads Macbeth’s letter	Violins, Violas, Cellos, Basses
2:44 – 3:57	Lady Macbeth prays for strength to follow through with her intentions	Harpsichord, Synths Percussion
Bloody Instructions (Act I, Scene 7)		
0:00 – 3:22	Macbeth contemplates Duncan’s murder	2 Pianos
Fatal Vision (Act II, Scene 1)		
0:00 – 2:33	Macbeth sees the vision of a dagger	Flutes, Piccolo, Oboes, Clarinets, Bassoons Violins, Violas, Cellos, Harps Piano, Celesta Bells, Marimba, Percussion
Thou Hast It Now (Act III, Scene 1)		
0:00 – 0:47	Banquo worries that foul play might have led to Macbeth’s ascent	Flute, Clarinet Tuba Violins, Violas, Cellos, Basses, Harp Piano, Celesta Marimba, Vibraphone, Glockenspiel, Percussion
It Is Concluded (Act III, Scene 1)		
0:00 – 1:41	Macbeth decides to have Banquo killed	Horns, Trombones, Tubas
1:42 – 2:55	The assassins enter, they discuss the situation	Violins, Violas, Cellos, Harp
2:56 – 4:00	Macbeth instructs the assassins	Piano Timpani, Bells, Marimba, Taiko, Percussion
Treachery (Act III, Scene 3)		
0:00 – 0:50	The assassins lay in wait for Banquo	Soprano Solo, Bass Solo
0:51 – 1:01	Banquo enters	Flutes, Clarinets
1:02 – 1:17	They fight, Banquo is slain	Trumpets, Trombones, Tubas
1:18 – 1:41	The assassins flee	Violins, Violas, Cellos, Basses Piano, Synths Timpani, Bells, Taiko, Percussion

Drink a Measure (Act III, Scene 4)		
0:00 – 2:24	Macbeth & Lady Macbeth host a dinner party for the local nobility	<i>Flute, Recorder, Pan Pipes Viola Harpsichord Timpani, Crotales, Taiko, Percussion</i>
A Vaporous Drop (Act III, Scene 5)		
0:00 – 1:26 1:27 – 1:58	Hecate berates the witches for their behavior Hecate is summoned from afar, she and the witches vanish	<i>Trumpets, Trombones Violins, Violas, Cellos, Basses, Harp Piano, Celesta, Organ, Synths Timpani, Bells, Marimba, Percussion</i>
Toil and Trouble (Act IV, Scene 1)		
0:00 – 2:50	The witches execute “a deed without a name”	<i>Violins, Violas, Cellos, Basses Synths Percussion</i>
Some Desolate Shade (Act IV, Scene 2-3)		
0:00 – 0:19 0:20 – 0:38 0:39 – 0:53 0:54 – 1:17	Lady Macduff worries for her future The assassins enter Lady Macduff fights with an assassin and dies Cut to Scene 3 – Malcolm and Macduff enter	<i>Soprano Solo Flutes, Clarinets Violins, Violas, Cellos, Basses, Harp Piano, Organ, Synths Bells, Percussion</i>
Deadly Grief (Act IV, Scene 3)		
0:00 – 0:43 0:44 – 2:24 2:25 – 3:17	Ross announces Macduff’s family’s murder Macduff grieves Macduff and Malcolm vow to retaliate	<i>Soprano Solo Piccolo, Flutes, Clarinets Horns, Trombones, Tuba Violins, Violas, Cellos, Basses, Harp Celesta, Synths Bells, Marimba, Percussion</i>
Here May You See the Tyrant (Act V, Scene 6-7)		
0:00 – 0:10 0:11 – 0:36 0:37 – 1:10 1:11 – 2:15 2:16 – 2:37 2:38 – 4:33	Macbeth braces for battle Young Siward enters, challenges Macbeth They fight, Siward is slain Macduff searches for Macbeth Macduff challenges Macbeth to a duel They fight	<i>Piccolo, Flutes, Oboes, Clarinets, Bassoons Horns, Trumpets, Trombones, Tubas Violins, Violas, Cellos, Basses, Harp Piano, Celesta, Organ, Synths Timpani, Bells, Marimba, Taiko, Percussion</i>
Hail, King of Scotland (Act V, Scene 8)		
0:00 – 0:37 0:38 – 0:55 0:56 – 1:49 1:50 – 2:43	Macduff announces Macbeth’s death Malcolm thanks Macduff for his sacrifice Malcolm offers a victory speech to the troops The witches re-emerge	<i>Clarinet Horns, Trumpets, Trombones, Tuba Violins, Violas, Cellos, Basses Synths Timpani, Taiko, Percussion</i>
The Tears of Scotland		
0:00 – 4:09	Post-show	<i>Soprano Solo, Bass Solo SSAATTBB Choir Piccolo, Flutes, Clarinets Horns, Trumpets, Trombones, Tubas Violins, Violas, Cellos, Basses Piano Timpani, Bells, Marimba, Taiko, Percussion</i>

MAJOR THEMES

Macbeth's Theme

Because Macbeth's character spends so much time on stage, my primary focus for his motive was to develop something that was:

1. *Distinctive, but not distracting* – a sound that very subtly influences any cue without causing audience members to lose focus
2. *Simple and flexible* – a motive that is able to grow and change with the character
3. *Chromatically interesting* – a phrase that allows for interesting, non-diatonic changes in mood and tonality

After a fair amount of consideration, I settled on a three-note passage G-D-C# (Figure 1.1). Beneath the surface, there exists a fair amount of symbolism tied to the character of Macbeth in the two intervals. The first interval (G – D, perfect 5th) pays tribute to Macbeth's refined, regal qualities; the second (D – C#, minor 2nd; a diminished 5th from the original G) gets at his fragmented and more conflicted sides, especially as the show progresses. Beyond that, we will see that it does a fair job satisfying the three criteria mentioned above.

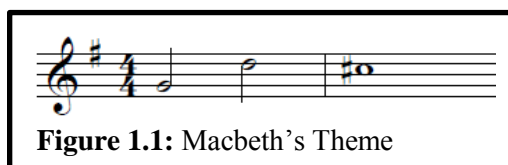


Figure 1.1: Macbeth's Theme

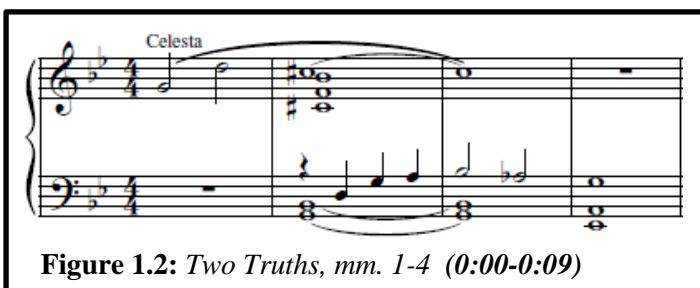


Figure 1.2: *Two Truths*, mm. 1-4 (0:00-0:09)

The theme first appears as the opening interval to *Two Truths* (Figure 1.2). As Macbeth considers the implications of the witches' prophesy, the overlay of his theme establishes it to be one of inner conflict and difficult decisions.

In *Bloody Instructions*, Macbeth contemplates the murder of Duncan, which is an even more tumultuous thought than the previous iteration. To highlight this, the G-D-C# passage is superimposed over simple D minor ostinato; the C# falls on strong beats and necessarily creates a jarring dissonance with the D in the bass line (Figure 1.3). Additionally, the C natural in the second piano's bass line (m. 8) creates conflict with the C# two beats later.



Figure 1.3: *Bloody Instructions*, two pianos, mm. 6-10 (0:15-0:27)

The theme occurs numerous times when Macbeth is on stage, but it is perhaps more notable when the passage plays when his character is absent. Consider Banquo's speech in *Thou Hast It Now* (Figure 1.4): the audience catches a glimpse of Banquo's concern about possible foul play in Macbeth's ascension to the throne, as well as lamenting the fact that his own prophecies have yet to come to fruition. Macbeth's theme appears amidst his contemplation, though the character of Macbeth does not enter on stage for another 30 seconds.

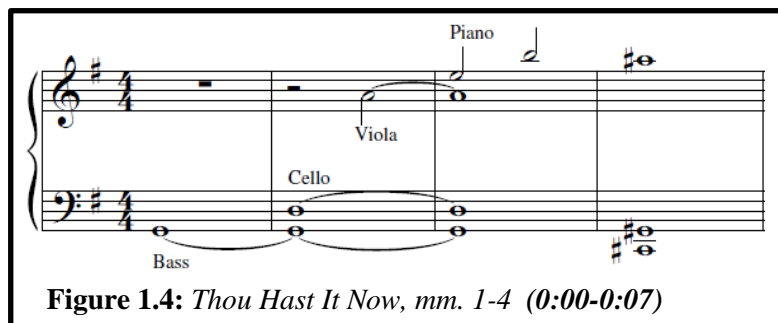


Figure 1.4: *Thou Hast It Now*, mm. 1-4 (0:00-0:07)

Another case of an offstage thematic reference occurs in *Hail, King of Scotland*



Figure 1.5: *Hail, King of Scotland*, mm. 1-8 (0:00-0:18)

(Figure 1.5). Macduff enters to inform Malcolm's army that he has slain the tyrant. But instead of using the more dissonant standard theme (G-D-C#), this theme appears as the more consonant G-D-C, demonstrating the relief that Macbeth's murder has brought (Macduff: "The time is free"). This consonant variation on the theme is evidence of the flexibility and simplicity of the theme, which allowed it to be used in a variety of different harmonic environments for a number of emotional/theatrical purposes.

Witches' Theme

The witches were conceived as representations of Macbeth's inner desires and dark ambitions, rather than some interpretations which see them as literal forces of evil or mischief. They were seen as being rather androgynous, elemental creatures (the mantra phrase was "of the earth") that were able to manipulate Macbeth's world without the more "predictable" elements of magic.

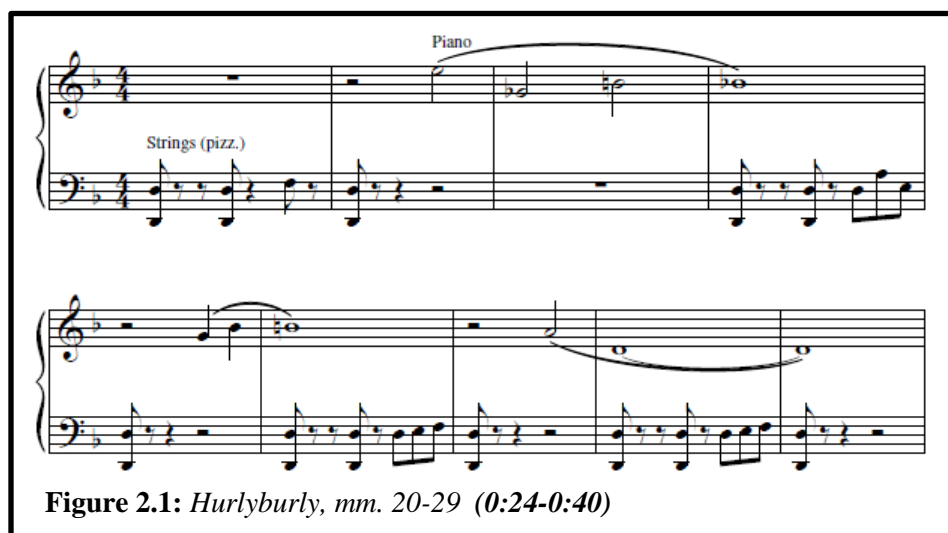


Figure 2.1: *Hurlyburly*, mm. 20-29 (0:24-0:40)

The sound selected for matching the dramatic action of the witches was a “creeping” or “bubbling” sound in low strings (often pizzicato, but sometimes with other articulation) with a chromatically-altered, hanging melody in the piano. Almost always, the sound emerges out of a sonic cloud of automated synth pads. This theme appears in its most general form at the beginning of the show (Figure 2.1). This sound recurs later almost identically in the opening lines of *The Harvest Is Your Own*, as Macbeth’s ambition (directly influenced by the witches) begins to overwhelm him.

Many times, the theme took on a more frantic, off-kilter aesthetic. This is most evident during Hecate’s speech in *A Vaporous Drop* (Figure 2.2), as the witch theme was intertwined with a very powerful staccato string motif in the majority of the cue.




Figure 2.2: *A Vaporous Drop*, mm. 46-48 (1:16-1:20)

And as the witches re-emerge at the end of the show to reprise their “When shall we three meet again?” sequence from Act I, Scene 1, the music under Malcolm’s bittersweet victory speech suddenly transforms back into the sonic “cloud” with the witch theme emerging. The stings build in intensity and add increasingly higher voices as the cue progresses to the climax (Figure 2.3).



Figure 2.3: *Hail, King of Scotland*, strings, mm. 130-133 (2:32-2:39)

Cyclical Violence (“Blood Will Have Blood”) Theme

A major thematic element of *Macbeth* is the cyclical nature of violence—one death causes another, and another, etc. This reality is encapsulated in Macbeth’s assertion in Act III that “They say, blood will have blood.” This line found its way into the text adaptation for *Tears of Scotland* in the form of a bass solo that features a simple yet powerful rhythmic and melodic ostinato (Figure 3.1).

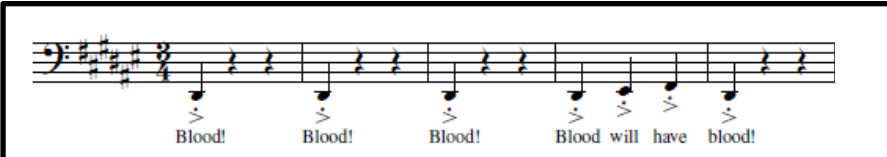


Figure 3.1: *The Tears of Scotland*, bass solo, mm. 141-145 (2:24-2:28)

This ostinato appears in instances where a death occurs (or is contemplated) that has ripple effects that extend far beyond the act itself. For instance, Macbeth's consideration of Banquo's murder in *It Is Concluded* features the same rhythmic pattern (Figure 3.2). It is accompanied by a piano line also found in *The Tears of Scotland*, but it also sounds vaguely reminiscent of the aesthetic quality of the piano for the Witches' Theme.

Figure 3.2: *It Is Concluded*, mm. 130-138 (3:08-3:20)

And the bass ostinato that is present during almost the entire Macbeth/Macduff fight sequence in *Here May You See the Tyrant* features a slightly more rhythmically complex variation, but the underlying motive is easy to detect (Figure 3.3).

Figure 3.3: *Here May You See the Tyrant*, cello ostinato, mm. 82-86 (2:23-2:27)

Vengeance Theme (Macduff's Theme)

Initially it seemed prudent to write a theme for Macduff, considering the importance of his character. However, after further consideration, it seemed that Macduff was not on stage long enough to warrant a particular theme. Instead, his most driving motivation—vengeance—was personified into a theme that was used for him and also extended to Malcolm.

The theme takes on several very distinct personalities: the first version is an almost weeping soprano solo that underscores Macduff receiving the news of his family's murder. The theme in this instance is simple and incomplete (relative to the full theme), but introduces the first half of Macduff's quest for vengeance—his blindingly raw grief stemming from the unimaginable loss of his entire family while he sought refuge in England. (Figure 4.1)

The musical score for 'Deadly Grief' (mm. 22-33) is presented in two systems. Both systems are in 4/4 time and feature a key signature of three flats (B-flat, E-flat, A-flat). The top system consists of a single melodic line with a long, sweeping slur over the first four measures, followed by a short phrase in the fifth measure. Below the staff, the word 'Ooh' is written with a line extending across the first four measures, and 'ooh' is written under the fifth measure. The bottom system also features a single melodic line with a long, sweeping slur over the first four measures, followed by a short phrase in the fifth measure. Below the staff, the word 'ooh' is written with a line extending across the first four measures.

Figure 4.1: *Deadly Grief*, mm. 22-33 (0:59-1:34)

The theme does not fully develop until Macduff's vengeance does as well; in the final scenes, as he hunts for Macbeth inside Inverness castle, the full force of the motive can be felt. The bass line takes on a cantankerous—almost swashbuckling—quality; above, the nagging strings relentlessly reassert themselves (Figure 4.2).

The musical score for 'Here May You See the Tyrant' (mm. 49-56) is presented in two systems. Both systems are in 4/4 time and feature a key signature of three flats (B-flat, E-flat, A-flat). The top system is divided into two staves. The upper staff is labeled 'Violins' and contains a series of eighth-note chords. The lower staff is labeled 'Cellos, Piano, Clarinets' and contains a series of eighth-note chords. The bottom system is divided into two staves. The upper staff is labeled 'Violins' and contains a series of eighth-note chords. The lower staff is labeled 'Cellos, Piano, Clarinets' and contains a series of eighth-note chords. The bottom system ends with a final chord in the lower staff.

Figure 4.2: *Here May You See the Tyrant*, mm. 49-56 (1:11-1:36)

During the fight sequence between Macduff and Macbeth, the vengeance theme is varied so that it fits on top of the “blood will have blood” rhythmic ostinato in the upper-voice strings. This is an exciting collision of two of the biggest thematic motives—for Macbeth, vanquishing Macduff would be another body to add to his death toll which has grown quickly since the murder of Duncan. For Macduff, slaying Macbeth would be the final act of settling the score with the man responsible for killing his family and taking his livelihood from him. The two themes contrast in various ways throughout the duration of the fight, and then swirl into a dramatic climax at the end of the piece (Figure 4.3). And while Macbeth's “Blood Will Have Blood” has the final word in the cue, this (as the audience soon finds) is not indicative of Macbeth's victory. Instead, as with the re-emergence of the witches at the end of the show, it serves to draw attention to the fact that murder never really settles anything—ambitions and dark intentions still drive forward, and manifest themselves in very similar and repetitive manners.

The musical score for 'Here May You See the Tyrant' (mm. 154-174) is presented in three systems. The first system is labeled 'Violins' and 'Trombone'. The Violins part is in the treble clef, and the Trombone part is in the bass clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The second and third systems continue the musical notation for the same instruments, maintaining the same key and time signature.

Figure 4.3: *Here May You See the Tyrant*, mm. 154-174 (3:31-3:51)

In *Hail, King of Scotland*, the vengeance theme makes one final appearance, but its quality is markedly different from that of its predecessors. The intervals are similar, but the theme is recontextualized in a much more consonant harmonic environment (Figure 4.4). The juxtaposition is found in the overlay of what has been such a bitter theme on top of a very sweet, sonorous orchestration. This serves to highlight the true bittersweet nature of Shakespeare's ending: Macbeth is dead, Malcolm is king, but Scotland can never return to the way it once was. Something has been irrevocably broken. The brass fanfare for the new king followed immediately by a very melancholy clarinet solo further contribute to the mixed emotion in the ending scene.

The musical score for 'Hail, King of Scotland' (mm. 10-31) is presented in three systems. The first system is labeled 'Trombones' and is in the bass clef. The second system is labeled 'Clarinet Solo' and is in the treble clef. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The music features a mix of eighth and sixteenth notes, with some measures containing rests. The third system continues the musical notation for the same instruments, maintaining the same key and time signature.

Figure 4.4: *Hail, King of Scotland*, mm. 10-31 (0:21-0:37)

Secret Intentions (“Sleep No More”) Theme

The lyrics in the chorus of *The Tears of Scotland* (Figure 5.1) offer an exhortation for the Scottish people to become aware of the “shades of night” that are descending over the land:

*Sleep no more / Day without sun.
Deep desire black as night / Something wicked this way comes!*

These lines hold a lot of parallel to the greater forces driving the plot of the show. The first half of the phrase has a certain rhythmic flow in the 3/4 meter that is interrupted by the more rhythmically forceful dotted quarter notes. This mix of rhythms creates a number of flexible possibilities for motives.

This melody was adapted into the recurring motive used for situations when characters hold dark, secret intentions of which the general populace is unaware. The motive first appears when Lady Macbeth reads her husband's letter in *The Harvest Is Your Own* (Figure 5.2). The improvisatory nature of the motive reflects Lady Macbeth formulating the first pieces of her sinister plan as she reads the letter.

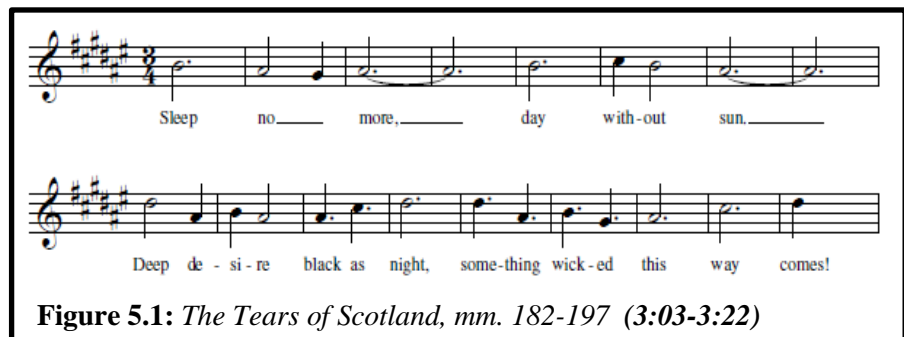


Figure 5.1: *The Tears of Scotland*, mm. 182-197 (3:03-3:22)

The image shows a musical score for two staves. The tempo marking is "Molto Rubato". The key signature is one flat (Bb) and the time signature is 4/4. The melody is written on a treble clef. The lyrics are: "The Harvest Is Your Own".

Figure 5.2: *The Harvest Is Your Own*, harpsichord, mm. 41-56 (1:53-2:32)

The same motive reappears in the following cue *Bloody Instructions* (Figure 5.3), only this time the theme takes a much more structured and certain sound (to augment Macbeth's more formulated plan of murder).

The musical score for 'Bloody Instructions' is presented in two systems. The first system consists of a single treble clef staff and a grand staff (treble and bass clefs). The second system also consists of a single treble clef staff and a grand staff. The music is in 8/8 time and B-flat major. The first system includes several measures with eighth and sixteenth notes, some marked with '2' and a slur, indicating a second ending or a specific articulation. The second system continues the melodic and harmonic development, with the piano part featuring more complex rhythmic patterns and the grand staff providing a solid harmonic foundation.

Figure 5.3: *Bloody Instructions*, two pianos, mm. 23-31 (1:00-1:23)

And finally, the most forceful and emphatic variation on the theme appears as Macbeth considers Banquo's murder in *It Is Concluded* (Figure 5.4).

The musical score for 'It Is Concluded' is presented in two systems. The first system features a Horn part in the upper staff and a Piano part in the lower grand staff. The Horn part is in 3/4 time and B-flat major, playing a series of eighth and sixteenth notes. The Piano part is in 3/4 time and B-flat major, playing a series of eighth and sixteenth notes. The second system continues the Horn part and the Piano part, with the Horn part featuring a more complex rhythmic pattern and the Piano part providing a solid harmonic foundation. The score includes various musical notations such as notes, rests, and slurs, indicating the specific musical structure and performance instructions.

Figure 5.4: *It Is Concluded*, mm. 48-65 (1:06-1:40)

Death Theme

The opening line of *The Tears of Scotland* also was retrofitted into a recurring theme for characters' death (Figure 6.1):

*The pious mother,
death assured,
Forsaken, wanders
o'er the moor*

Figure 6.1: *The Tears of Scotland*, soprano solo, mm. 1-12 (0:00-0:13)

The theme appears several times in a variety of forms. The first repetition occurs in *It Is Concluded* as a macabre royal fanfare as Macbeth hatches the first plans of his murder of Banquo. The rhythmic form is simplified, but the intervals remain similar (Figure 6.2).

Figure 6.2: *It Is Concluded*, mm. 1-12 (0:00-0:20)

In the next cue (Figure 6.3), the soprano solo has a quite dissimilar line, but the essence remains. As in *Treachery*, the opening perfect 5th interval serves as the base for all successive iterations.

Figure 6.3: *Treachery*, soprano & bass solos, mm. 1-11 (0:00-0:20)

CONCLUSION / THANKS

In all, I am very pleased with the results of this endeavor—I believe my score contributed positively to the dramatic action without detracting the attention from the actors. This project has stretched my abilities in composition, motivic development, script analysis, and artistic collaboration more than any other project to date. Though this score cost me several nights' worth of sleep and often demanded more hours than exist in one day, it has only served to deepen my love for composing and further my drive to better my craft. I am grateful to have had the opportunity to work on such an exciting and artistically challenging project as I prepare to transition into the “real” world. Though I am saddened that this marks my final show at Hamline, I am thrilled to have left on such a high note (and, yes, the pun was most certainly intended).

And finally, I feel compelled to display my gratitude to some of the individuals who made this score possible. Many people contributed to the success of this project, and I wish to take a moment and thank just a few:

I wish to thank Carolyn Levy for her willingness to work with me over our six month development process, and for her patience with me as I worked (and reworked) cues again and again until they were polished and timed. Also, thanks to the actors who so diligently worked to help ensure musical cue timings were successful each night.

Many thanks to my project advisor George Chu, as well as to Janet Greene and Jeff Turner, for their willingness to attend the show and provide feedback during my oral defense presentation.

Also, a very special thank you to my “outside Hamline” panelist, Mr. Victor Zupanc, who took time out of what I imagine was a very busy rehearsal schedule for his own show to attend a performance of Macbeth, and for his overwhelming support and kindness thereafter.

Thank you to Paula Mullineux and the members of our summer research seminar, whose insights and opinions helped to meaningfully shape this project as it was in its infancy.

Lastly, I offer an immense amount of thanks to the music and theatre departments in general for their consistent encouragement and unwavering support of me over the course of this project.